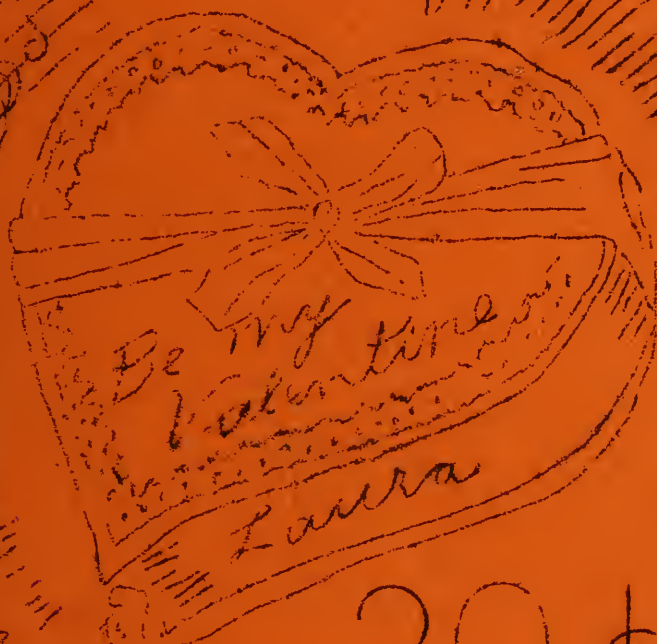


NORTHERN JUNKET



20¢



VOL 3
NO 2



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Send him the NORTHERN JUNKET. Only \$2.00 for
twelve issues. He'll thank you, and so will we.

TAKE IT OR LEAVE IT



I'd like to quote, this month from Paul Hunt's new book "EIGHT YARDS OF CALICO."

"The thing you are cultivating together is not so much the dance itself as what it stands for: the satisfaction, the fun of learning to do something as a group.

.....It is after the dancers acquire some proficiency, according to their abilities and temperaments, that you (the caller) may find yourself obliged to exercise tact and self-restraint. This is when the types begin to declare themselves: the perfectionists, the exhibitionists, the clowns, the sensitives, the critics. Community spirit is a splendid thing and well worth working for, but it is not, in itself, a catalyst for those personality traits. ...within the limits of having fun there is still room for achieving the reasonable degree of accuracy that will increase the pleasure of dancing, the confidence of the dancers and thus the general enjoyment-content of the project. It is up to you, as leader, to set this tone at the first meeting and adhere to it.

The above excerpts are from the chapter----
"Primarily for the caller". Plenty of food for thought there.

Sincerely

Ralph



DANCING IN THE DARK

Arthur Lown, Atlanta, Georgia, is the most inspiring man I've ever met. A full time student at the 1951 Dixie Folk and Square Dance Institute, we were introduced by Fred and Mary Collette, directors of the Institute, and for a week-July 15-21-we were much in each other's company.

Walking around the beautiful grounds of the Georgia Military Academy, talking together between dances, I gained an insight of Arthur's life; watching him dance to strange callers, or noting how quickly he learned new dances in my classes was a source of inspiration to teachers and students alike. Not once did I see Arthur confused with new figures or sequences. I took a reel of movies as he danced in an exhibition set of "Hunsdon House", for I wanted all my friends to see him dance. You see, Arthur Lown lives in eternal darkness; he is totally blind!

When dancing, he uses the music as a guide by starting with his back to it. No matter how many times he turns in the swings he knows he has made a full circle when the music is behind him. Counting the number of steps helps

too, especially in the promenades and grand right and left of squares; down the center in a contra; and in the figures of the dances. He knows how many steps it takes to properly execute each square or folk dance figure. Do you?

One young lady danced a complete quadrille as his partner without discovering that he couldn't see her. She didn't really believe it until several dances later.



"I have learned to work fast, plan ahead and decide what is most important to me so everything else can be eliminated." And he practices that theory. Between dances he would sit on the sidelines and write down the sequences in Braille of the dance just taught. "So that I can read it over after I get home", he explained, "I remember a dance better that way, especially after walking through the steps at home."

Arthur is a tall, well-built, handsome man in his late twenties, taking graduate courses at Emory College, where he runs the cinder track and rides a bicycle about the campus. "It is really quite simple," he says, "whether you are walking or riding, you listen for footsteps voices, and echoes from buildings, curbs and parked cars."

His smooth steps on the dance floor are careful but unhesitating. "Easiest partner I ever danced with," said several ladies attending the Institute, "Arthur always knows where he's going, and what he is going to do when he gets there." Which is high praise to be said of any dancer.

As the teacher of Atlanta's Braille Class

at John Faith School, he refutes the Biblical warning against the blind leading the blind. He brings an understanding of the problems of his students in a way that no seeing teacher could ever hope to do.

He says children are rarely dismayed by blindness. "It's the parents who get discouraged and make a child afraid by too much sheltering. I try to teach my pupils to do as much as possible for themselves, though of course they must accept the fact that in certain ways they can never be entirely self-sufficient. I can not expect to read my own mail, for example."

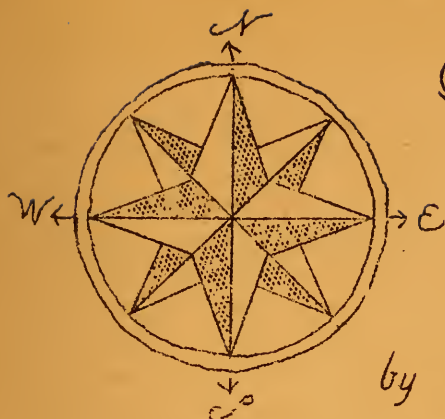
"But after all, who IS independent of all other human beings?"



Dance Listings. Club & Federation News. Record and Book Reviews. Pictures. All pertaining to Square & Folk Dance Activities in New England. \$1.00 per year.

CHARLIE BALDWIN, editor
P.O.Box 950
Brockton, Mass.

We are to blame. We will get no better square dancing than we demand and will have as bad-- as we will tolerate.



OBSERVATIONS ON FOLK DANCING

by DUKE MILLER

Here are some of my own observations on Folk Dancing arrived at through the "trial and error" method.

1. In every community there is a comparatively small group of people who are either active or potential enthusiasts on folk dancing. These people not only like the fun of dancing but want to know the history, as well as proper music and steps for each dance.

To such people all present folk dance leaders owe a debt of gratitude, as they have done the 'missionary' work in this field for many years. They saved folk dancing from being lost in the U.S.A. The work of Michael and Mary Ann Herman is an outstanding example of what this means.

Roughly, such folk dancers fall into two groups: (1) those banded together on a nationality basis, who confine their dancing largely to dances done by their forefathers in their own part of the 'old country'. Incidentally I believe it is a terrible mistake to Americanize the dances of such groups, as some leaders are doing. and (2) the groups in which we find dancers whose ancestors often represent most of

the nations on the globe, although the present members may be Americans of many generations.

2. Now we come to the ordinary square dancers who outnumber group 1 many times over. These people will folk dance only if they get fun out of every dance, and do not have to go through long periods of instructions. They do not give a tinker's damn whether the music or steps are exactly right. No one can stuff folk dancing as such down their throats. In fact endeavors to do so, and heated discussions on whether or not a move is 'authentic' has driven many of them out of our groups, never to return. Some feel the same about contras, altho this particular aversion is breaking down as good contra dance leadership spreads.

3. How can our leaders popularize folk dancing without the danger of antagonizing a lot of people?



It is my belief that group 1 is rapidly growing in numbers, and is being better taken care of to their own satisfaction. Of course their leaders must provide a good floor----- and good music, as well as "keep ahead of the class." Generally, they will tackle anything and will be especially pleased when their own ethnic dances come up. Caution: a certain percentage of folk dancers accept square dancing only as a sample of American folk dancing.

It is group 2 which challenges the leaders with a real problem as far as folk dancing is concerned. Most leaders learn very early that it is a mistake to try to make folk dan-

7
cers out of all square dancers and vice versa. However, most square dancers have enough 'show-off' in their make-up to want to do a few folk dances as breaks between squares and contras during the evening.

For the general dancer a program where they have a chance to dance a polka, waltz or varsouvienne, or schottische about once each hour, allowing everyone to do their own version of each, is a good program to follow. You satisfy your changing crowds without undo pressure. The crowds will take it with quite a percentage desiring to go further with folk dancing. I am speaking of public square dances. Free style dancing should not be tolerated in a class.

Probably that is the best general approach, though I readily admit that some of my own groups take to it better than others. It has one big advantage, i.e. the average orchestra can manage enough folk dance music for such a program.

If someone has a better idea, let's have it. My head is on the block--may Pocahontas arrive on time!!



IN REBUTTAL

by Les Hunt



I was very much interested in the letter from our good friend Will Ayer. His idea is one that I have tried to follow for a good many years.

I think I have one of the best collections of old dance and square dance music for violin and piano, with some of it arranged for orchestra. I doubt if there are many square or contra dances now being used, for which I could not find the music. I never ask an orchestra to play a piece that I cannot at least furnish the piano and violin music. Singing numbers are all written in the key and arranged as I want them used; no complicated instructions are needed. It is only necessary to play them as written.

There is another side to the story, however, which I think every caller is familiar with; that is the unwillingness of orchestras to use the music. Many of them do not know a note of music from a fly speck and could not use it anyway. Some just don't want to bother, and still others think they are so expert that it is beneath their dignity to use music. Some seem to think that almost anything will do for a square dance; if they know Turkey in the Straw and Honolulu Baby their square dance education is complete.

There is an orchestra nearby, with a leader who informs you, if you ask for a certain key or tempo, that he sets the tempo and that you will use the key he plays in.

I recently gave my music to an orchestra and they said: "Oh! don't bring that stuff out, we don't want it. Tell us what you want and we'll play it." I told them for the first number I wanted sixteen bars of verse and sixteen bars of chorus, in the key of G. The leader said, "Bars, what's that?" I tried to explain what I wanted and they said, "Oh yeah, we know". They then proceeded to play the piece about every way possible; part of the time I think, upside down, and they used every letter in the alphabet for a key.



Another time I called for an outfit that was supposed to be able to play anything for a square dance; or so I was informed. I talked with them before the dance and asked if they could play a number of pieces; they could not. Not even Nellie Gray, and could not use the music. I finally asked them what they could play for a square. After some serious thinking, the leader said, "We have played Honolulu Baby". I told him all right we would have Honolulu Baby that I would like it in the key of G, and that when I gave the signal, to start, and I would be gin singing with the music.

I gave the signal and started singing; all I heard was the thump! thump! thump! of the leader's foot beating time. About four or five measures after I started, they began, at the beginning of the piece and in a different key. I think it was "Q' flat", or somewhere in that vicinity. The results were wonderful and should have been recorded! The next week I had another engagement.

Still another time I told an orchestra three numbers I wanted and after we started they proceeded to make a medley of the three tunes, changing from one to the other. This too was a highlight of local square dancing.

Of course this does not apply to all orchestras, but there are far too many of them that it does, and we have to put up with them; we cannot all pick our orchestras or have one of our own. Those same orchestras expect the same pay as the good ones and they are one of the reasons more and more records are being used.

I certainly agree that Will Ayer's idea is a good one, but I think that the orchestras need a little educating. There is little use in a caller furnishing music if the orchestra cannot, or will not use it.





The Michael Herman Folk Dance House at 108 W.16th St. NYC. is now open day and night to all folk and square dancers, living or visiting in the city.

Even if you didn't want to dance (and we can't imagine such a state of mind) you'd be made welcome and have a grand time browsing around and visiting with people. You never know whom you will meet there, but we'll wager that if you happen around during the day you'll find very few idle people. It's one of those places; the nearest approach to a folk dance camp short of the real thing.

Already people all over the country are asking, "Have you seen the Herman's Folk Dance House? What's it like?". Word is going round that here at last, is the Mecca for all folk dancers. The center we've all hoped for.

There is still much work to be done. But sessions are now being held as follows:

Tues. Workshop folk dance evenings, featuring such dances as Hopak, Romanian Sarba, Flowers of Edinburgh.

Wed. Starting Jan. 9, a series of 10 lessons beginning with basic dances and progress-

ing to more difficult ones.

Thurs. Squares, contras, rounds, old time dances featuring as regular callers Abe Kanegson and Dick Castner---they're good too---and from time to time guest callers.

Sat. Folk and square dance fun for all, beginners, experienced. A real nice time.

Sun. From 3 PM. Crafts for men and women occasional movies, folk singing and dancing. A Family Fun Day.

At the drop of a hat-and before it reaches the ground-there are special parties along the lines of Folk Dance Camp parties. Come and see what one of 'em is like; next one is a Valentine party, February 15. Call Watkins 9-0644 for information for we seem to remember that reservations are required for this party.

Nobody who attended will ever forget the kolo week-end here. It was the first party and there were dancers here from as widely separated places as Minnesota, West Virginia, Washington, D.C. Massachusetts, and places in between. A hundred people, most of whom had never seen each other before. Yet when the Tamburitza Orchestra played, all did that particular kolo in the same style and with the same steps at the same time. Remarkable? Maybe, in some parts of the country, but it shouldn't be.





FOLK DANCE CAMP REUNION

Saturday, December 29th 1951 is a date for all New England folk dancers to remember. Then in Peterboro N.H. Town House was held the first Folk Dance Camp Reunion & Review Session ever held in the east---maybe the country, though we are not claiming that.

Thirty-one former folk dance campers came for the full session; also fifteen friends of folk dancing were there to get their first glimpse of what goes on at a camp. Potential campers, this latter group was made up of fairly experienced dancers. To the evening party came twenty-six others, all of whom entered into the spirit of the occasion and danced every dance--folk as well as square or contra.

It was a real Review Session too. Not one of the leaders taught a dance that had not been done at one of the three Folk Dance Camps held last year in New England.

Ted Sannella, Boston, taught most of the folk dances; Bob Bennett, Concord; Mal Hayden, Rochester, and Ralph Page taught squares & contras; the Ed Taylors taught a couple of folk dances at the evening party.

Dancing began promptly at one o'clock in the afternoon. We stopped at four for a snack of hot tea, brownies, mints and chocolates as

well as a period of just talk and good natured banter-with McCarthy there,it was all of that!

Then another period of review and we were ready for supper at 6:30. Pennsylvania Dutch sausage casserole;Swedish cabbage salad;German appel strudel. With whole wheat bread,butter and coffee in any nationality you prefer.

Ethelyn Tompkins and Marguerite Page were the cooks who prepared the delicious meals and a lot of credit should go to them for making the Reunion a success.

The dining room was lighted entirely by the light from many candles,and this seemed to give a more "at home" feeling than would have been felt with more prosaic electricity.

Throughout the session,from the first minute to the last there was a wonderful atmosphere of helpfulness and of sharing one's knowledge with others. Exactly the same attitude one finds at good folk dance camps everywhere.

It was the unanimous opinion that such a Reunion & Review Session be held again this coming December. The last Saturday of the year seems as good a time as any. No matter the date,it wouldn't be the right date for someone and no matter the place,it still wouldn't suit everyone. You can't please everybody and it is foolish to try.

So start saving the date,and begin talking about the 1952 Folk Dance Camp Reunion and Review Session,in Peterboro,N.H.Town House,Saturday,December 27th. We'll see you there.



"Oh stay," the maiden said, "and rest etc.
 Thy weary head upon this breast".
 A tear stood in his bright blue eye,
 But still he answered with a sigh.

chorus

At break of day, as heaven-ward etc.
 The pious monk of Saint Bernard
 Uttered the oft-repeated prayer,
 A voice cried through the startled air:

chorus

A traveller, by the faithful hound, etc.
 Half buried in the snow was found;
 Still grasping in his hand of ice
 That banner with the strange device.

chorus



WE
 WHISTLE
 MORE'N
 WE SING

The song given above "Upidee" was a favorite at the Kitchen Junkets of our youth. Maybe it isn't a folk song in the true sense of the word. It isn't presented here as such. The verse was always sung by one of the men, with everyone coming roaring in on the chorus.

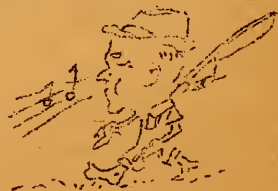
And that reminds us; the traditional way of singing folk songs in New England was a solo arrangement, without accompaniment. Few of our songs lend themselves well to harmony.

Not so long ago, every neighborhood in New England had one or more people who knew dozens of the old folk songs. They were in great demand at gatherings of all kinds. Grandfather Dunn was one of these.

The ole timers' musical memories included old English and Irish folk songs and square dance tunes. He listened too, to the songs of the seafarers. The humor of some of the sea chanteys was of a sort that made their welcome ashore often lukewarm. Still, many of them, like "Blow the Man Down", were carried through New England and spread through the land.

Folk songs, of course, are most likely to grow up where groups of people work rhythmically together. Ashore in New England, rugged individualists plowed their fields alone for the most part. Your typical Yankee is a worker. He doesn't like to just sit around. He'd rather be doing something. And it's when folks are just "settin'" that they are most moved to sing.

The New Englander doesn't sing as often, let us say, as the man from south of the Mason and Dixon line. New England is a cold country and consequently offers fewer occasions for song. Recently, when I asked a Maine man did folks sing much down his way, he answered, "They whistle more'n they **SING**" Down-Easters favor the close-mouthed art.





INSTITUTE NOTES



A highly successful New England-style contra and square dance institute was sponsored at the YWCA, Chatham St. Pittsburgh, Pa. Friday & Saturday, January 11-12.

Ralph Page, Keene, N.H. led the four classes and Saturday night party (which was held in Thistle Hall, Carnegie Tech) and reports that the group was very receptive and enthusiastic over contras and New England style squares.

Most of the students signed up for the complete institute. A very few came for but one class. Accordingly, people had a good opportunity to sell themselves on contra dancing.

Eight nuns from a local convent were students at the Saturday afternoon class. They danced well too, and seemed to be impressed by the medium tempo of our dances.

Lawrence Peeler and his orchestra played for the Saturday night open party. A feature of this party was four sets--institute people mostly--dancing Money Musk. Noticed as head couple in one of the sets was Mr & Mrs Bob Howard, summer residents of New Hampshire.





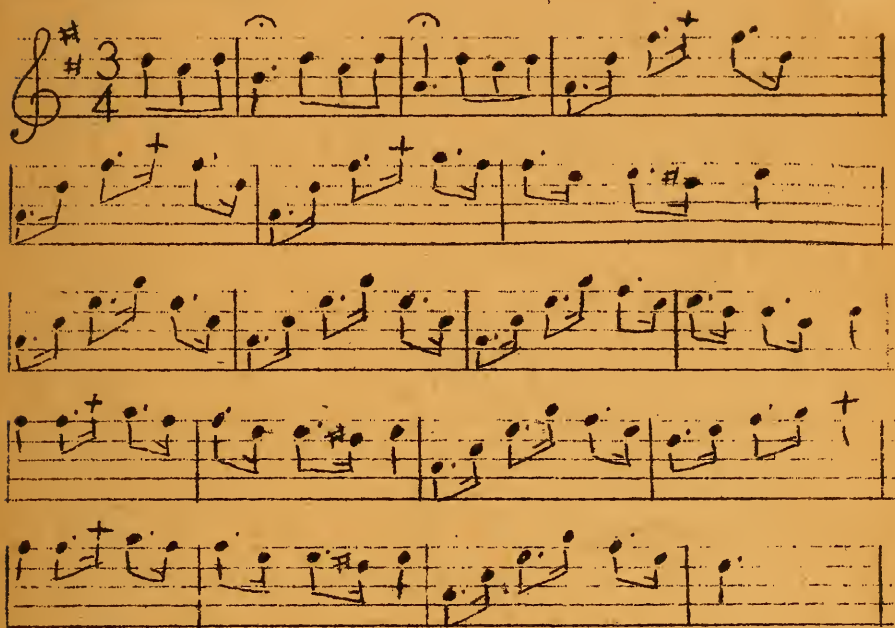
On the supposition that readers of NORTHERN JUNKET would like to know about other folk and square dance magazines published in this country, we are this month printing a list of our exchanges. It is NOT intended to be a complete listing of every square dance magazine--only those with whom we exchange issues. All are monthlies, unless otherwise noted.

AMERICAN SQUARES, \$1.50 per year. Charley Thomas, editor; 121 Delaware St. Woodbury, N.J.

ARKANSAS ROUNDUP, Odis R. Huggins, editor. 524 Broadway, Little Rock, Ark. Official publication of the Arkansas Federation of Square Dance Clubs. Sent to members.

BOW AND SWING, \$1.00 per year. Harold Emery, editor. R.R.1, Box 390, West Palm Beach, Fla.
continued on page 28

FOLK DANCE

Snurrebocken

The Dance-as learned from the Hermans

Couples face & bow to each other. Hands on hip and knees stiff. Turn back to back & bow again.

Partners face and take shoulder-waist position and do snurrebocken step--Ladies step, Jump on both feet together (lightly), leap lightly on R foot, leap lightly on L foot. Repeat. Man's step--Pivot on left toe, bring R foot to L and put weight on both feet together, bending the knees, step forward on R foot between partners feet. Repeat.

Man puts R arm round partner's waist, she puts L hand on his shoulder, both have outside hands on hips. Run lightly forward, little step, relax and rest. DON'T do this stiff-legged!





KITCHEN JUNKET SONG

Upidee



The shades of night were falling fast
 Tra la la, tra la la,
 As through an Alpine village passed
 Tra la la la la,
 A youth who bore, 'mid snow and ice,
 A banner with this strange device:
 Up-i-dee-i-dee-i-da,
 Up-i-dee, up-i-da
 Up-i-dee-i-dee-i-da,
 Up-i-dee-i-da!

His brow was sad; his eye beneath etc.
 Flashed like a faulchion from its sheath
 And like a silver clarion rung
 The accents of that unknown tongue.

chorus

FOLK LORE

Jump

Rope

Songs



Watching our five year old daughter learning to skip rope reminded us of some of our rope skipping jingles of many years ago. Such as:

Hello,hello,hello,sir,
 I'll meet you at the gro-cer
 No,sir; No,sir,
 Because I've got a cold,sir.
 Where'd you get the cold,sir?
 At the North Pole,sir.
 What were you doing there,sir?
 Catching polar bears,sir.
 How many did you catch,sir?
 One,sir; two,sir-etc.

Another old favorite was recalled by our neighbor living across the street:

Your mother and my mother
 Live across the way.
 Every night they have a fight
 And this is what they say:
 Icka baccer,soda cracker

Does your husband chew tobaccar?
Yes, no, yes, no-etc.

Then we used to call another jumper into action with this jingle:

Down the Mississippi
Where the steamboats go.
In comes a fairy
And out I go.

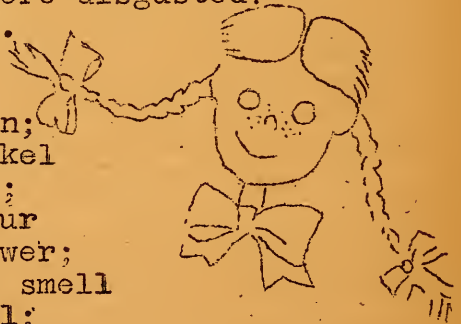
"Pepper" was usually the signal for more speed, and sometimes the rope turned faster if the count was made after this couplet:

Pepper, salt, mustard, cider
How many legs has a spider?
Ten, twenty, thirty, etc.

And from the columns of "All Sorts" by J. Harrington (Boston Post) of a few years past:

Went to the store
To get some mustard,
On the way my britches busted
How many people were disgusted?
One, two, three, etc.

I went downtown
To meet Miss Brown;
She gave me a nickel
I bought a pickle;
The pickle was sour
So I bought a flower;
The flower didn't smell
So I bought a bell;
The bell didn't ring
So I began to sing;
Lady, lady show your
Pretty shoe.



I wish you luck,
 I wish you joy,
 I wish you first
 A baby boy.
 And when his hair
 Begins to curl,
 I wish you then
 A baby girl.



Mary had a brother
 His name was Sunny Jim,
 She put him in the bath tub
 To learn him how to swim.
 He drank up all the water,
 Ate up all the soap--
 Died last night
 With a bubble in his throat.

Not last night but the night before,
 Twenty-four burglars came to my door,
 I went down stairs to let them in
 And this is what they said:
 Lady, lady turn around.
 Lady, lady touch the ground.
 Lady, lady show your shoe
 Lady, lady twenty-three skidoo.

Down in the valley
 Where the green grass grows,
 There sat Mary, sweet as a rose.
 Along came Joe and kissed her cheeks;
 He gave her one-two-three, etc.

Peel an orange round and round,
 Peel a banana upside down.
 If you count to twenty-four
 You may have your turn once more.
 One-two-three, etc.

Anyone else have any Jump Rope jingles ?

Send 'em in; we'd like to see them.

EXCHANGES (continued from page 16)

THE CALLER, \$1.50 per year. Pat Norris, editor; 434 Wynooski St. Newberg, Oregon. Published for the Willamette Valley Square Dance Callers' Association.

THE NEW ENGLAND CALLER, \$1.00 per year. Charles Baldwin, editor. P.O. Box 950, Brockton Mass. News & views of N.E. Square Dancing.

THE COUNTRY DANCER, \$1.00 per year, quarterly. Betsy Sylvester, editor. 31 Union Square N.Y. Official publication of The Country Dance Society of America.

THE DANCER, \$1.50 per year. Arthur Gibbs, editor. 920 S.W. Broadway, Portland, Oregon. Official publication of the Folk Dance Federation of Oregon.

FIDDLE AND SQUARES, \$1.50 per year. Howard Bernard, editor. 2911-A North 5th St. Milwaukee 12, Wisconsin. Wisconsin's own square dance magazine.

THE FOLK DANCER, \$3.00 per year. Michael Herman, editor. Box 201, Flushing, N.Y.

FOLK & SQUARE DANCE BULLETIN, \$1.00 yearly. Ed Kremers, editor. 262 O'Farrell St. San Francisco 2, Calif.

FOOT 'N FIDDLE, \$1.50 per year. Herb Gregerson, editor. 8108 Star Blvd., El Paso, Texas. "Your Texas Square Dance Magazine."

FOOTNOTES, \$1.50 per year. Donald Mills, editor. 127 6th Ave. Seattle, Washington. Official publication of the Folk Dance Federation of Washington.

LEISURE, 25¢ per year. Larry Eisenberg, editor. Box 871, Nashville, Tenn. Published quarterly for the Methodist General Board of Education.

LETS DANCE, \$2.50 per year. Lawton Harris editor; 1236 West Elm St. Stockton, California. Official publication of the California Folk Dance Federation.

THE MIDWEST DANCER, \$2.00 per year. Walter Meier, editor. 314 Cumberland Parkway, Des Plaines, Illinois.

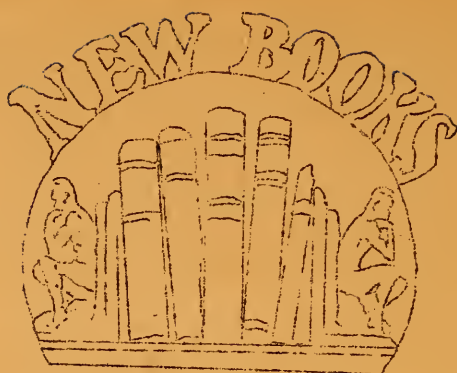
ON THE SQUARE. Free for the asking. Dick Anderson, editor. Box 142, Hyannis, Mass.

NEW HAMPSHIRE SERVICE BULLETIN, Official publication of the N.H. Folk Federation. Sent to members only. Arthur Tufts, editor. Exeter, N.H.

THE ROUNDUP, \$1.00 per year. Eric Clamons, editor; Box 51, University Station, Minneapolis Minn. Official publication of the Minnesota Folk Dance Federation.

VILTIS, \$2.00 per year. V.F. Beliajus, editor Lithuanian folklore & dance magazine. Temporarily suspended due to Mr Beliajus serious illness





EIGHT YARDS OF CALICO by Paul Hunt and Charlotte Underwood. \$2;50, 114 pp. Harper & Brothers, publishers.

This is a good book of Paul Hunt's calls. I like it, and consider it a worthy addition to any square dance library.

Included are eight sections which make up a comprehensive and intensive program in square dancing.

There is material here for the novice at calling as well as the more experienced, with a repertoire ranging from very easy to rather complicated.

Also included are sixteen pages of table top photographs of "square dancers."

With each square dance call is listed a suitable phonograph record for the dancer's and caller's use; a fine idea.

Paul Hunt is one of the top notch callers of the country and it is about time he wrote a book of favorite calls; such as "Old Fall River Line," "Vive l'Amour." They're both here, and many others too. (R.P.)



FAVORITE RECIPES OF GOOD COOKS

It's the new angles that are ever popping up that makes cooking fun. The popular new experiment is that of substituting cooking oil for shortening; less ,essy and it gives a nice soft texture.

Do try these two recipes and if you enjoy them as much as I feel sure that you will, and if you care to, I'd love to hear from some of you, and I'd appreciate one of your favorite recipes.

The first recipe is "COCOA CHIFFON CAKE". Before you start to make it, here's a note: whip the whites until very stiff, much stiffer than for angel cake. This is important! I bake mine in a small tube pan, a nine inch one, for fifty to fifty-five minutes at 325, or you may use a 9x9x2 square pan, cook 50-60 minutes at 350.

$\frac{3}{8}$ cup ($\frac{1}{4}$ plus 2 tbsps) boiling water and $\frac{1}{4}$ cup cocoa, stir until smooth and cool. Set aside while sifting together $\frac{7}{8}$ cup ($\frac{3}{4}$ cup plus 2 tbsps) sifted cake flour. Spoon lightly into cup, do not pack, $\frac{7}{8}$ cup sugar, $1\frac{1}{2}$ teaspoon baking powder, $\frac{1}{2}$ teaspoon salt. Make a well in

the dry ingredients in bowl and add in order: $\frac{1}{4}$ cup cooking (salad) oil, such as wesson or mazola, 4 unbeaten egg yolks (med. sized) the cooled cocoa mixture, $\frac{1}{2}$ teaspoon vanilla, $\frac{1}{8}$ teaspoon red coloring if desired. Beat with spoon until smooth. Add the stiffly whipped whites of eggs and $\frac{1}{4}$ teaspoon cream of tartar. Or--- you may pour the egg yolk mixture over beaten whites, gradually, and fold in, do not stir. Bake in an ungreased pan.

ICING: Beat together until right consistency to spread, 1 cup sifted confectioners sugar, 1 whole egg, $\frac{1}{4}$ cup milk, 3 squares unsweetened chocolate, melted--that is 3 ounces--1 tablespoon soft shortening, $\frac{1}{2}$ teaspoon vanilla.

Note: when you take cake from oven treat it as an angel cake; turn immediately upside down and leave until cool--cold is a better word. Give it plenty of time. When making any cake, always have materials at room temperature I use my electric beater to whip the whites but some prefer to use a cake whip (wire) and whip by hand.

You will be rewarded with an unbelievably soft and delicious cake.

Everyone likes to make drop cookies because they are so easy. These favorites are called "CRUISE CAKES."

Mix and sift 1 $\frac{3}{4}$ cups sifted all purpose flour, 1 cup sugar, 2 teaspoons baking powder, $\frac{1}{2}$ teaspoon salt; sift into mixing dish. Make a hole in the center and add $\frac{1}{2}$ cup salad oil, 2 eggs, $\frac{1}{2}$ teaspoon vanilla, $\frac{1}{3}$ cup milk. Beat until smooth and well blended, then fold in 3 squares of melted unsweetened chocolate and $\frac{1}{2}$ cup walnut meats (chopped). Bake same as brownies. Then ice with this icing:

1 cup confectioners sugar, blended with about 2 tablespoons of any of the following, hot or cold, milk, water, cream, strong coffee, maple syrup, crushed berries, fruit juice, add a few drops of vanilla where necessary. Just a bit of melted butter in place of part of the liquid improves the flavor. Be careful to add the liquid just a few drops at a time, so as not to add too much.

This last recipe is one that I hope you will add to your files to use when you can. Do try it. It is the queen of all jellies.

PARADISE JELLY

8 large quinces, 12 tart apples, 2 lbs cranberries, sugar.

Wash fruit. Cut quinces and apples in thin slices, add cranberries, and enough water to just cover. Cook until soft but not too mushy; strain through a strainer, and let the juice that is obtained, drip through a jelly bag, or a double thickness of cheesecloth. To each cup of juice, add 1 cup sugar. Boil briskly, being careful not to burn, watch constantly. Boil until it sheets from a spoon (222 degrees) or use any jelly test with which you are familiar. I drop a little on a saucer and let it cool slightly to see if it will jell. Pour into sterilized jars. Do not paraffin until it is stone cold.

Mrs. Ada Savage Tucker
Lancaster Road
Whitefield, N.H.

TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER LABEL records. The BEST in folk and square dance recordings.



The Third Annual Square Dance Festival--sponsored by the Cape Cod Square Dance Association was held in American Legion Hall, Hyannis, Mass. Friday, January 25. under the direction of Dick Anderson.

It was a good festival and the three hundred fifty or so dancers will agree. Not having seen the others we have no way of making comparisons; comparisons are but another means to make more enemies, and we have enough. The calibre of general dancing was very high, and the three exhibition numbers interesting. What do you want besides that for a good festival?

A group of young people from Dennis exhibited the "Dennis Dilemma" in fine style. It was a medley quadrille called by Dick Anderson. Another group of young folks from Marthas Vineyard danced the Portugese "Chamorita", and they have seen it danced by their elders--they had the "folk style" to prove it. Final exhibition was "Lady of the Lake" danced by members of--- "The Thirty Club."

Music for the evening was presented by--Mal Von and his orchestra--a fine troupe.

Dick Anderson and Jay Schofield are doing a splendid job leading and teaching square dancing down this way. The Cape Cod dancers are proud of them, and well they may be. They could not be in better hands.



BORN:Dec.14 to Mr & Mrs
Kenneth Bacon,a son---
Gary Douglas.*****
BORN:Jan.6,a daughter--
Shirley Jean,to Mr &
Mrs. Jim Tuttle.*****
BORN:Jan 22,to Mr & Mrs
Al Brundage,a son,Barry
BORN:Jan 28,to Mr & Mrs
Morrison Haviland,a son
William Morrison.*****
MARRIED:Dec.29 in Ottum
wa,Iowa,Grace Douma and
Joe Shaw.*****

MARRIED.Jan.5.Maurine Turner and Sheldon Bark-
er Jr. in Manchester,N.H.*****
Mal Hayden calls at the American Legion Hall
Concord,N.H. Feb.6,for the Merrimack Valley Sq
Dance Association.*****
Jack Kenyon sends word that the THIRD ANNUAL
SPRING FESTIVAL will take place at the Pawtuck
et YWCA,March 20. Ted Sannella will take some
of his folk dance group down and demonstrate a
few of the many folk dances that they know.***
Write to the DANCE MART,Box 315,Times Square
Station,New York 18,N.Y. for a copy of their
latest catalog of dance books.*****
New officers of the Fitchburg,Mass Quadrille
Club,elected wt the annual meeting Jan.8, are
Daniel Mylott,Pres;Mrs James West,V. Pres; Mrs
Ralph Bullen,Corresponding Sec;Mr Ralph Bullen
Recording Sec;Earl Lockhart,Treas.*****
New Haven(Conn)County 4-H clubs will hold the
First Annual Spring Roundup and Square Dance
Festival in the Guilford High School Auditori-
um,Guilford,Conn. Deke Fowler,chairman.*****
Miriam Silver,folk dance leader of Hartford,Ct
is vacationing in Florida.*****
Better buy a copy of the Jan. issue of Lad-
ies Home Journal and read the article about
the Jonathan Quimbys of Fremont,N.H.*****
Gloria Hemmings is teaching a folk dance class

at the Hartford, Conn. YMCA, Wed, nights.*****
 George Wellington, student at Bard College is
 spending the winter vacation at his home in
 Boston, Mass. Plays his bass viol with the orch
 estra at the YMCA parties Tuesday nights.*****
 The Elliott Buskeys, formerly of Fitchburg, Mass
 write that there is a great deal of interest
 in square dancing around Chicago. Ill.*****
 Henry & Ginny Perkins report having a good sea
 son with their ski lodge in Waitsfield, Vt. They
 still are avid square dancers.*****
 Steve Bochar is now in the Air Force and sta-
 tioned at Eglin AFB, Florida. Never can think
 of Steve without remembering the Irish night
 at New Hampshire Folk Dance Camp.*****
 Ralph Page calls for the Worcester Quadrille
 Club at Bancroft School, Jan. 21. Howard Hogue
 is the caller there Feb. 4.*****
 Joe Perkins calls for the Seacoast Region Sq
 Dance Association in Dover City Hall, Feb. 22.***
 Callers for the Saturday Squares at the YMCU
 48 Boylston St. Boston, Mass are: Feb. 9, Lawrence
 Loy; Feb. 23, Bill Tolman.*****
 Paul and Gretel Dunsing are leading a folk
 dance class every Wednesday night at the McCor
 mic YMCA, 1001 N. Dearborn, Chicago, Illinois.***
 Dates for the Maine Spring Folk Dance Camp are
 June 6-20. Two sessions probably. Place will
 be Wiggington's Pioneer Camps, Bridgeton, Maine.
 For further information write Mary Ann Herman,
 Box 201, Flushing, N.Y.



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